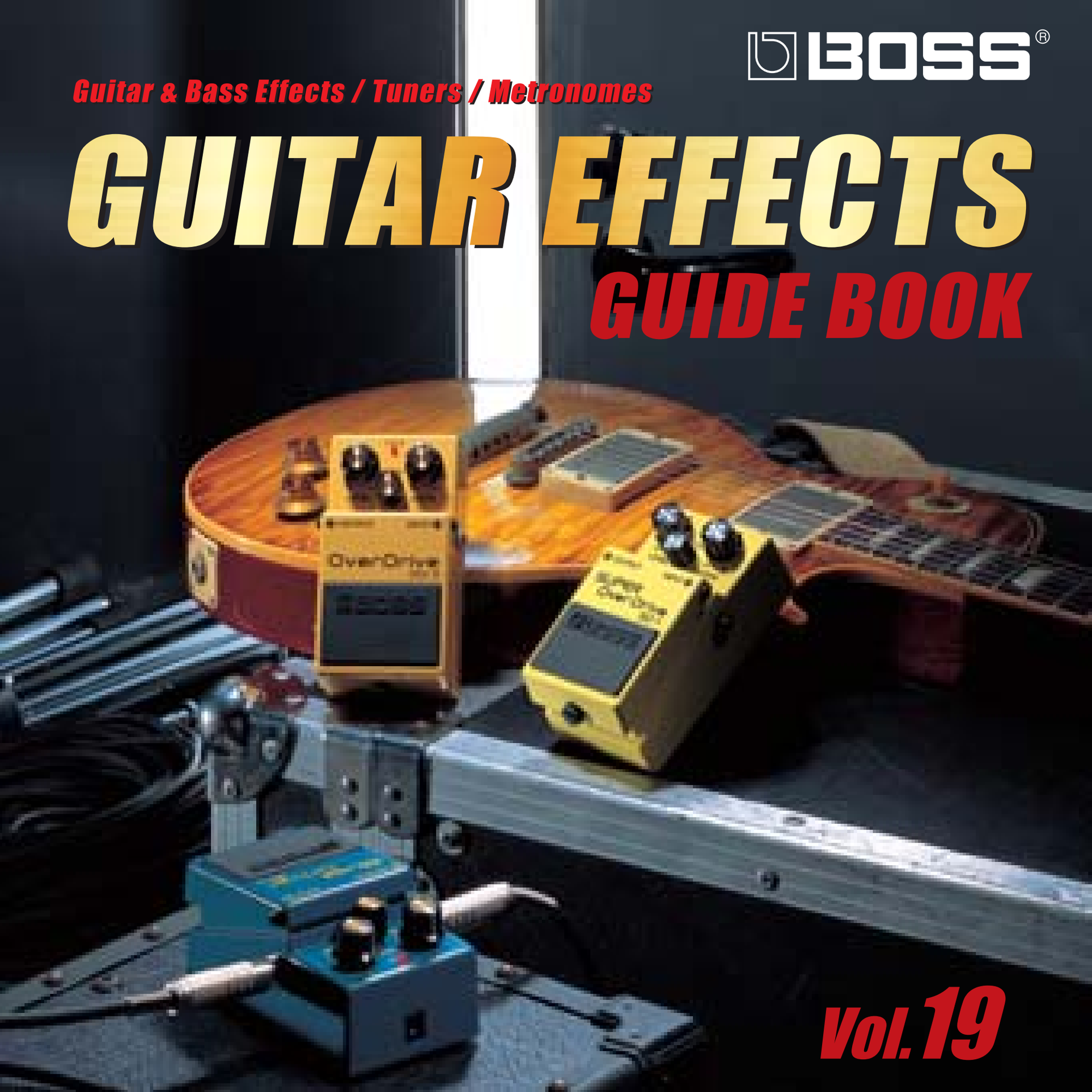
BOSS®

Guitar & Bass Effects / Tuners / Metronomes

GUITAR EFFECTS

GUIDE BOOK



Vol.19

Commitment to Quality and Innovation

BOSS forges into 2005 with a rock-solid family of effects and accessories. Technical innovation and tank-tough construction make BOSS products the most respected and sought-after tone tools in the world. Players who want the best plug into BOSS.

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THE MANY ROLES OF GUITAR EFFECTS

BOSS offers an extensive selection of guitar effects that can be used to create an incredibly wide and expressive range of sounds. Here is a quick reference guide to the type and function of each unit.

Add Distortion

Overdrive — **OD-3, SD-1, BD-2, OS-2, ODB-3, OD-20**
Simulates the sound of an overdriven tube amp and responds to playing touch.

Distortion — **OS-2, DS-1, DS-2, MT-2, MD-2, OD-20**
Produces harder, metallic distortion with many upper harmonics.

Add Acoustic Dimensions

Delay — **DD-6, DD-3, DD-20**
Samples the original sound and plays it back delayed to produce natural—or artificial—sounding echo.

Reverb — **RV-5**
Adds the natural acoustic ambiance present in rooms and halls.

Modulate And Double Sounds

Chorus — **CE-5, CH-1, CEB-3, CE-20**
Combines a slight delay signal with the original signal and modulates it to create a thick, shimmering sound.

Flanger — **BF-3**
Electronically creates a slight delay and combines it with the original signal for a swirling "doubled" effect.

Phaser — **PH-3**
Combines an out-of-phase signal with the original signal to produce a sound similar to the "spinning" sound of a rotary speaker.

Tremolo — **TR-2**
Varies the volume of the original sound cyclically to create a pulsating effect.

Change Tonality Of Sounds

Equalizer — **GE-7, GEB-7, EQ-20**
Boosts or cuts a particular frequency band for flexible tone control.

Wah — **AW-3, PW-10**
Produces a distinctive "wah wah" effect by boosting or cutting a specific frequency range.

Acoustic Simulator — **AC-2**
Makes an electric guitar sound like an acoustic.

Bass Synthesizer — **SYB-5**
Makes a bass guitar sound like a synthesizer.

Regulate Gain Level

Compressor — **CS-3**
Reduces the output of sounds over a set threshold relative to the strength of the input signal, making levels consistent and improving sustain.

Limiter — **LMB-3**
Limits the peak levels of sounds to precisely that of the threshold level.

Change a Sound's Pitch

Octave — **OC-3**
Creates a signal one or two octaves lower than the original signal.

Pitch Shifter/Harmonist — **PS-5**
Provides intelligent, key-specific pitch shifting +/– 2 octaves, plus Tremolo Arm and Flutter effects to give you convincing whammy bar-type sounds.

Reduce Noise

Noise Suppressor — **NS-2**
Eliminates noise resulting from connecting multiple effects units or using very high gain.

Change Connections

Line Selector — **LS-2**
Controls switching from solo to backing and also amp selection.

History of BOSS

AC adaptor jack enables continuous, battery-free operation.
Indicator displays effect on/off status and battery check.
Electronic switch provides noise-free on/off switching.
Battery replacement is quick and easy.
Digital processing, the first ever offered on compact pedals, enables sophisticated effects such as delay, reverb, pitch shifter, and harmonist.
Double concentric control knobs offer more sound creation options, surpassing the limitations of ordinary compact pedals.
OverDrive OD-3
Digital Delay DD-5
Metal Zone MT-2
Compact Pedal Effects Specifications
● Dimensions: 73 (W) x 129 (D) x 59 (H) mm (2-7/8" x 5-1/8" x 2-3/8")
● Weight: (Depending on the model) 400 to 450 g (15 oz. to 1 lb.)
● Accessory: Dry battery
● Option: AC Adaptor

The history of BOSS reads like the history of guitar effects. From our legendary CE-1 Chorus pedal—the big, gray box that started it all in 1976—to the world's favorite line of compact effects pedals, we've been responsible for more guitar innovations than just about anyone else.

Our compact pedal lineup began 27 years ago in 1977 with the classic OD-1 OverDrive. Its warm, smooth overdrive sounds and breakthrough BOSS pedal features—heavy-duty construction, rubber pads on top and bottom, recessed control knobs, silent switching, a built-in LED, and easy battery replacement—immediately set it apart from other stomp boxes on the market. And it established the masterful design for all other BOSS effects pedals since.

Throughout the years, BOSS has continued to define the cutting edge of guitar effects. Innovative digital processing allowed pedals like our original DD-2 Digital Delay to deliver studio-quality effects comparable to rackmount units. Dual concentric knobs allowed a greater range of control. And from modern breakthroughs like the ultra-programmable Twin Pedals to the obscenely heavy sounds of the MD-2 Mega Distortion, BOSS continues to push the envelope with every effects pedal we produce.

Thumb through the following pages and get to know the complete effects lineup from BOSS . . . the only company that's sold over 8 million effects pedals worldwide.

String gauge or pitch influences guitar tonality.

Distortion effects change greatly depending on specific pickup types, such as single-coil or Humbucking.

Pickup position also counts. With the pickup close to the neck, a mellower, rounded sound is produced, while using the pickup near the bridge produces a sharper sound.

The tone control on the guitar helps to vary distortion effects.

The quality of the shielded cord affects the sound quality.

ADD DISTORTION

Guitar—offering more tonal depth than any other instrument

The guitar gives you expressive options that go beyond the amp, effect, or even the guitar model used. Everything from the type of pickup, string gauge, picking strength, and picking position cotributes to the overall tonality. That's why playing rock guitar is so awesome—no other instrument gives you so much freedom to create your own signature sound.

Overdrive & Distortion

A key component of creating your sound, distortion effects units fall into two categories:

- Overdrive: Produces the natural, warm-sounding distortion like the sound of an overdriven tube amp.
- Distortion: Creates harder distortion effects ideal for heavy metal and hard rock.

Distortion effects: Yesterday...

Back in the days when PA systems were designed strictly for vocals, the only way to boost guitar volume was to turn your amp up to 10. Distortion effects occurred naturally as input signals overloaded the vacuum tube preamp and output stage as well as the speakers. A beneficial side effect was the unique tones that distortion created.

... and Today

Distortion has evolved from simple overdrive into a wide variety of effects. Consequently, today's guitarists are very particular about effects units, amps, and the type of distortion they want. BOSS knows that and offers a wide selection of Overdrive and Distortion units.

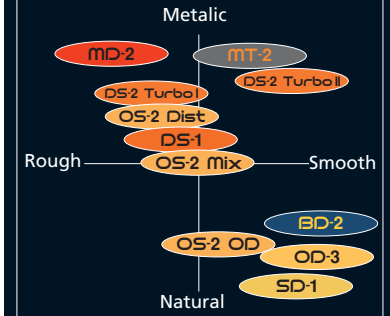
Amp volume and tone control are crucial to getting your sound.

Amp sound characteristics depend not only on the output stage but on the cabinet and speakers as well.

For a great guitar sound, start with the right distortion.

Wondering about the differences between BOSS' 8 OverDrive and Distortion pedals? The following chart will give you an idea as to each pedal's sound.

Distortion Chart



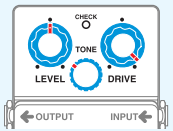
OverDrive

OD-3

The OD-3 is the ultimate BOSS OverDrive unit, capable of producing the widest range of smooth overdrive tones with a dynamic response which surpasses any other overdrive pedal on the market. Based on a dual-stage overdrive circuit, the OD-3 sounds bigger and fuller than previous pedals. Sustain for days with a tone to die for... that's the OD-3.

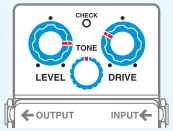
USING THE OD-3

For fat, crunchy Strat rhythms



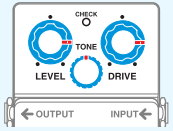
This setting gives you those full, crunchy overdrive sounds that work so well with single-coil pickups. Tons of sustain, with that expressive soulful overdrive sound.

For a bluesy, wide-open sound



With this setting, the OD-3 will push your amp a little harder, producing a great natural overdriven blues sound. It preserves all of your guitar's natural tone and dynamics while giving you some extra drive.

For big, fat solos



When you really want your solos to punch through, crank the OD-3's Level and Drive controls to three o'clock. Then set the OD-3's Tone control as desired to get a fat, round solo sound that'll have 'em begging for more!

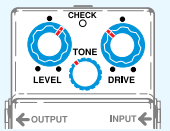
SUPER OverDrive

SD-1

The SD-1 produces the warm, smooth distortion of an overdriven tube amplifier while maintaining the subtle nuances of your picking technique. BOSS's unique asymmetric overdrive circuitry delivers a genuine overdrive effect for a classic guitar sound. A tone control is also provided for precise tonal adjustment.

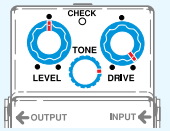
USING THE SD-1

To produce a mild overdrive sound



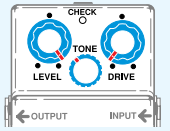
Set the DRIVE control at a lower level and avoid excessive TONE levels. Good for a bluesy sound.

To produce a hard overdrive sound



Turn DRIVE all the way up and boost the highs with the TONE control.

To use as a booster



Set DRIVE at a lower level and turn LEVEL all the way up. With this setting, the SD-1 functions as a gain booster, augmenting amp distortion and providing deeper, thicker sounds.

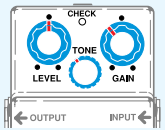
Blues Driver®

BD-2

The BD-2 is like having a bluesy, vintage tube amp in a compact effects pedal. Whether it's warm, natural overdrive or full-blown distortion, the BD-2 delivers all the expressiveness your guitar is capable of, complete with all the subtle nuances of your playing style. Sound control is as easy as using your favorite amp.

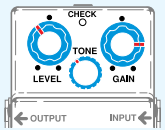
USING THE BD-2

To produce a mild overdrive sound



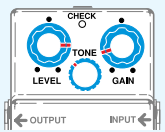
This setting brings out every nuance of your picking dynamics, and responds differently according to your guitar's control settings. Set the TONE any way you like.

For hard overdrive



Perfect for hard rock with a bluesy touch. Turn GAIN to just about max with TONE set slightly lower.

For using the BD-2 as a booster



Set DRIVE to a lower setting and turn LEVEL up. TONE should be adjusted to match your amp's characteristics.

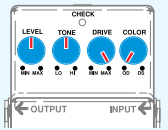
OverDrive/Distortion

OS-2

The OS-2 gives you a choice of overdrive or distortion or lets you combine both—all in a single compact pedal. This integration gives you more options than using serially connected units, and provides hard distortion that maintains the subtle nuances of single-coil guitar pickups.

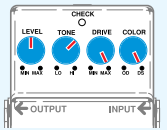
USING THE OS-2

For natural overdrive



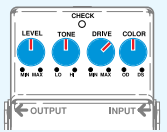
Turn the COLOR control all the way to the OD side. With this setting, the OS-2 functions strictly as an overdrive effect. Turn DRIVE all the way up to MAX to get hard distortion. This is a perfect sound for Humbucking pickups.

For nasty distortion



Turn the COLOR control all the way to the DS side. With this setting, the OS-2 functions strictly as a distortion effect. Turn DRIVE all the way to MAX to obtain a distinctive distortion sound with a hard edge.

For a mixed overdrive/distortion sound



Set the COLOR control right in the middle to get a mixture of overdrive and distortion sounds. Apply a strong dose of DRIVE for a thick, versatile sound.

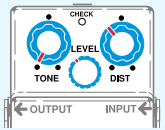
Distortion

DS-1

The DS-1 provides a harder distortion effect for guitar and keyboard sounds. Instead of toneless, fuzzy distortion, the DS-1 faithfully reproduces all the subtle nuances of your playing dynamics, from whisper-quiet to screaming loud. The onboard TONE control allows you to tailor the overall sound to your liking.

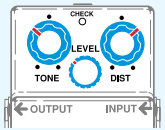
USING THE DS-1

For mild distortion



This setting gives you mild, mellow distortion. For best results, use your pickup closest to the neck.

For hard distortion



For this setting you should use your bridge pickup. When the TONE level is raised, highs are strengthened and a powerful distortion effect results. Adjust the amp and guitar volume carefully to avoid excessive effect depth.

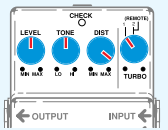
TURBO Distortion

DS-2

The DS-2 features twin TURBO modes. TURBO Mode I produces warm and mellow distortion with flat frequency response. TURBO Mode II provides biting distortion with a mid-range boost that's great for leads. The built-in remote jack allows you to connect an external footswitch such as the FS-5L for instant, hands-free switching between modes.

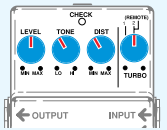
USING THE DS-2

For standard distortion



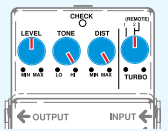
This setting gives you standard Turbo Mode I sounds. Even with DIST all the way up, you get a smooth, hard distortion without breakup. This is an effective setting for solos.

For hard rock chord work



Turbo Mode II gives you a full mid-range sound. Set DIST at a moderate level to obtain a rough, street-level sound. This setting is ideal for hard rock chord work.

For a grunge fuzz sound



This is where Turbo Mode II really shines. Turn DIST and TONE all the way to right. The result is a savage distortion sound with distinctive filtering. Perfect for alternative and grunge music.

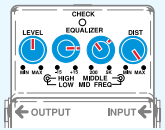
Metal Zone®

MT-2

Equipped with a dual gain circuit, the MT-2 provides super-long sustain and heavy mids and lows like a stack of overdriven amps. With three-band EQ, a wide range of distortion textures is at your command.

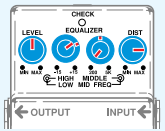
USING THE MT-2

For a fat metal sound



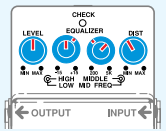
Boost the highs and lows with EQ. Great for metal solos and riffs.

For aggressive thrash metal



To get the MT-2's unique, extremely distorted sound, boost HIGH and LOW and cut MID. Set DIST fairly high. This is a no-holds-barred, aggressive sound ideal for thrash metal.

For '70s power rock



This setting gives you a great '70s power rock sound with fat, powerful mids—great for arena-rock riffs. After boosting the mids, find the best sound by adjusting the FREQ control.

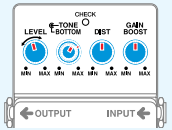
Mega Distortion

MD-2

Watch out! The MD-2's dual Distortion and Gain Boost circuits take thick, heavy sounds to a whole new level. Special Gain Boost and Bottom controls let you shape your tone for maximum volume and low–end punch—perfect for crushing "new school" metal sounds and beyond.

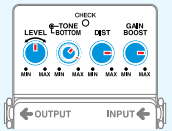
USING THE MD-2

MD-2 Standard Sound



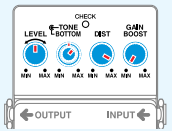
This setting will give you a great sound for playing heavy rhythm parts.

Powerful Low Boost



Crank up the BOTTOM, DIST and GAIN BOOST knobs for some boosted, over-the-top sounds with massive low-end.

Solid Distortion

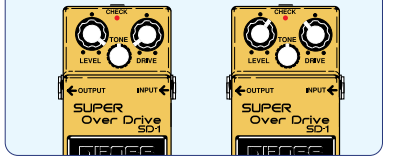


Use this setting to kick up your distortion levels without boosting the overall gain.

BOOST TIPS

There are several ways to "boost" your overall signal level for guitar solos and melodic lines. You can run an overdrive unit into a cranked amp, use two distortion pedals (or a distortion and overdrive pedal) simultaneously, or even use a compressor or equalizer pedal. Try one of the following pedal combinations and settings to really "cut through" at your next gig.

Using an overdrive unit

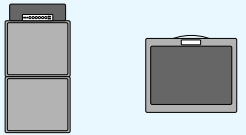


As the signal input to the amp increases, the distortion gets harder. Using an overdrive unit, raise the input signal gain. Here are two typical setups. Setting the amp for crunch gets the best results.

Using two distortion units (MT-2+DS-2)

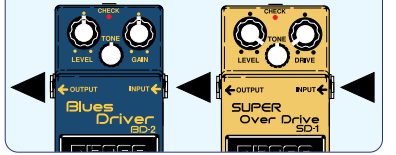
For an extreme distortion sound with earth-shaking results, plug into the DS-2 for a nice pre-boost and then plug into the MT-2 to take it over the top. To get a milder sound suitable for blues and rock solos, use the BD-2 or OD-3.

Combining boost effects with your guitar amp.



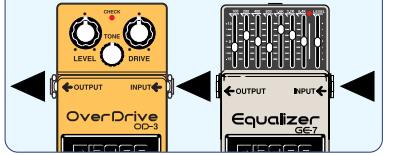
For a crunch sound beyond what your stack-style guitar amp delivers, try the SD-1 coupled with a OS-2 for solos and melodic lines. For a bluesier type of overdrive sound, try the BD-2 into a medium-gain combo amp.

Using two distortion units (SD-1+BD-2)



When using the SD-1 to boost gain, set the SD-1's DRIVE control lower and LEVEL higher. Set the BD-2 for normal distortion. For backing, only switch on the BD-2. For solos, stomp on the SD-1 for harder-edged distortion. Remember that noise or feedback can occur depending on the effect's settings when using it as a booster.

Using an equalizer or compressor

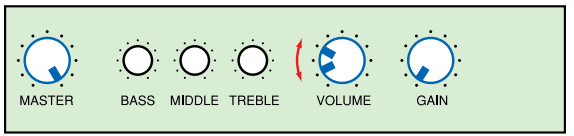


An equalizer and compressor can also be great boosters. Using the equalizer will raise gain as well as emphasize distortion over a specific frequency range. Using a compressor can also create a distinctive boost by varying tone and attack.

Guitar Amp Settings

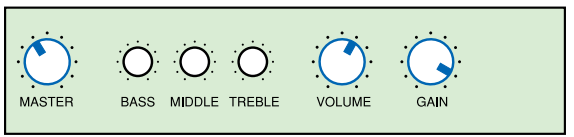
Amp setups are a key element of your guitar sound, especially amps with the popular three volume stages. Typically, you set the amount of overdrive/distortion using GAIN and VOLUME and adjust the overall volume with MASTER.

For a clean sound



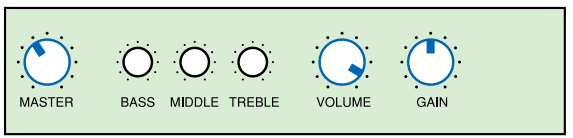
Turn MASTER up and use the guitar's VOLUME to get the level you want, always keeping it below overdrive thresholds.

For hard distortion



Turn MASTER up just a little, and gradually increase GAIN and VOLUME. When the distortion is at the level you want, adjust the overall sound level with MASTER.

For mild distortion



With GAIN set at center position, raise VOLUME for a mild, fat overdrive. When the level is where you want it, shape your tone as desired with BASS, MIDDLE and TREBLE TONE controls.

Distortion varies depending on the type of guitar pickup

There are two main types of guitar pickups, and they form the basis of an electric guitar's sound.

Single-coil pickup

Single coil pickups are famous for their clear, biting tone. Some single-coil pickups include a built-in battery for increased output.

Humbucking pickup

Humbucking pickups are consist of two single coils aligned with opposing magnetic fields. This type of pickup provides higher output, more distortion, and a darker, fatter sound compared to single coils.

Add Acoustic Dimensions

Delay & Reverb

- **Delay:** Digitally records the input signal and delays it for the time specified, then plays it back for a natural "echo" effect.
- **Reverb:** Combines multiple digital delays to simulate different sound decay characteristics from small rooms to large halls.

Tips Reverb Unit

Reverb Time sets the length of reverberation or decay, while Reverb Level controls reverb intensity. For clean, light reverb, reduce the reverb level and set a longer reverb time. More level and a shorter time provide reverb that's thicker sounding. The TONE control can be used to add brightness or depth to the sound. Key to making a great sound is to start with milder settings and then go for more radical sounds.

Tips Delay Unit

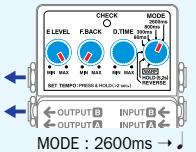
You can achieve a wide range of sounds using BOSS delay pedals. To double a sound for unison duets, use short delay times (50ms or less) without any feedback. A longer, reverb-like delay can be obtained with five delays at 100-200ms. Matching a 300ms delay to your song's tempo emphasizes the beat, creating interesting sequence effects. Finally, using delay times 800ms or longer allows you to play harmony lines over the delayed sound.

DD-6

The DD-6 is BOSS' top of the line compact delay pedal, with delay/hold times up to 5.2 seconds, sound-on-sound recording, and built-in tap tempo. It also includes unique Reverse and Warp delay effects—taking your sound to a whole new dimension.

USING THE DD-6

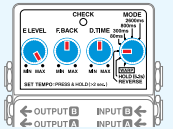
Stereo Panning



Using this setting, you can achieve a unique panning effect in which delays seem to "bounce" from left to right.

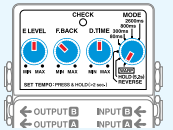
* The CHECK indicator flashes red in time with the tempo being played.

Reverse Delay Sounds



This setting generates an inspiring reverse delay which can be used to emulate violins or the classic "backwards guitar" sounds of the '60s and '70s.

Amazing "Warp" Delay



The DD-6's unique "Warp" delay mode creates radical, expansive delays on the fly. Just step on the pedal during the chords and riffs you want to repeat them endlessly.

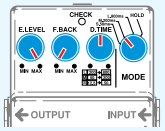
Digital Delay

DD-3

This compact pedal provides a digital delay effect with outstanding quality equivalent to that of a dedicated rack-mount delay unit. In addition to three delay time modes, a DELAY TIME control is furnished, giving you speedy, precise adjustment of delay time continuously within a range of 12.5ms to 800ms. The HOLD function repeats the delay indefinitely.

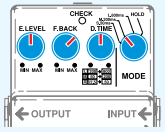
USING THE DD-3

To produce a twin guitar sound



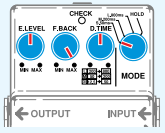
Set the MODE knob to 200ms. Turn the F.BACK control to MIN to get a single delay.

For a reverb-type effect



Great for starting a song with a guitar riff. Delay time ranges from 50 to 200ms.

For a sitar-like effect



Turn the F.BACK control to MAX, then connect an unconnected plug to the direct out.

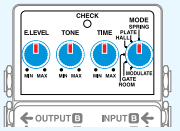
Digital Reverb

RV-5

The RV-5 Digital Reverb gives you six of BOSS' best reverbs in a single stereo pedal. New reverbs include a stunning spring reverb simulation, gate reverb, and an all-new "Modulate" mode for sounds with incredible depth.

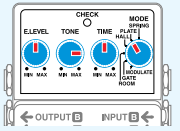
USING THE RV-5

Incredible Spring Reverb



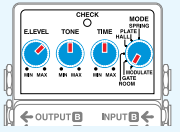
The RV-5 serves up some of the most convincing spring reverb simulations around—perfect for soulful solos, ballads, surf music, big chords and more. All without the hassles and maintenance of an actual spring reverb tank.

Brilliant, Shimmering Reverb



This setting produces a bright, shimmering reverb sound to add depth and texture to arpeggios and solo work. It's perfect for cutting through the mix live or in the studio.

Reverb with Modulation



To really add dimension to your reverb sound, add a hint of chorus/modulation. You won't believe your ears.

Modulate And Double Sounds

Chorus, Flanger, Phaser, and Tremolo effects create various sounds from brilliant, shimmering textures to swooshing jet-plane effects.

- **Chorus:** Adds spaciousness and dimension for a thicker, rich sound.
- **Flanger:** Adds a swirling effect to create a modulated sound. Use a distortion unit at the same time to obtain powerful jet-like effects.
- **Phaser:** Provides a unique effect similar to a rotary speaker. Compared to a flanger, the phaser produces a softer, fuller sound.
- **Tremolo:** Varies the volume of the original sound cyclically to create a pulsating effect.

Tips Using different types of chorus

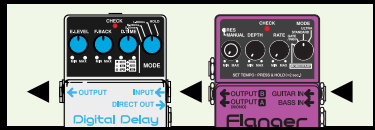
The chorus effect varies depending on whether it is used in mono or stereo. When used in mono, chorus provides a denser sound. When used in stereo, a spacious sound with less detuning is obtained.

Tips Use a flanger unit to create a short delay

The basics of a chorus and flanger are similar to a delay, and so is the circuitry. For example, turning flanger resonance down to 0 produces a chorus sound, while zeroing out all flanger controls results in a unique short delay.

Tips Combine short and long delays

If you combine a flanger and delay, you can add a flanger-created short delay as well as a long delay to the sound. The short delay and long delay sounds contain distinctive reverb which offer spaciousness and richness.



Tips Using chorus with other players

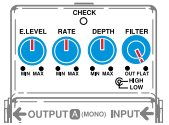
When a guitarist and a keyboard player are both playing with a chorus effect, the sound can become muddy. Sometimes it sounds better to use a clean, “un-effected” sound when playing with a chorused synth or electric piano.

Chorus Ensemble

CE-5

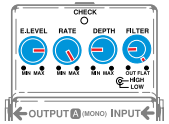
The CE-5 chorus covers a wide frequency range and features high- and low-cut filters. This lets you create any kind of chorus effect from a mild, natural chorus to the clear and penetrating stereo chorus effect popular in contemporary music.

For a contemporary chorus effect



Set both the high- and low-cut filters to flat for a contemporary chorus sound with a wide frequency response.

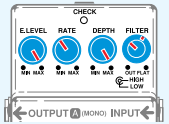
For a vibrato effect



Turn the RATE to max and adjust the high-cut filter to produce mild vibrato. For a really great effect, match the vibrato rate to the tempo of the song you're playing.

USING THE CE-5

For a warm, vintage chorus



Use the two filters to cut both high and low bands.

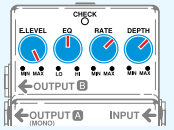
SUPER Chorus

CH-1

The CH-1 SUPER Chorus features sharp sounds with clear highs, and a stereo effect that varies depending on the spacing between the left and right speakers. The EQ function allows you to adjust the tonality from soft, mellow sounds to sharp, cutting sounds ideal for rhythm guitar.

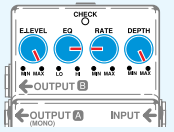
USING THE CH-1

To produce a popular chorus sound



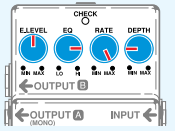
This setting provides a beautiful and popular chorus effect. Turn EQ to the left to cut highs to create a milder chorus sound, which is unique to analog chorus.

When playing arpeggios



Turn DEPTH to the right to obtain an intense chorus effect. Boost the highs with EQ to get a brilliant effect.

For guitar solos with vibrato



Turn RATE all the way up to obtain a light pulsating effect. Try matching the chorus rate to the song tempo.

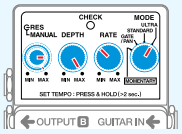
Flanger

BF-3

The new BF-3 gives guitarists and bassists an updated version of the classic BOSS flanger with the thickest stereo flanging sounds ever. Two new modes (Ultra and Gate/Pan) create stereo flanging with incredible depth—even Slicer-type effects and sounds that seem to "swirl" around the listener.

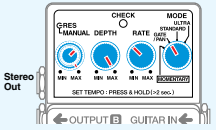
USING THE BF-3

Ultra Flanger



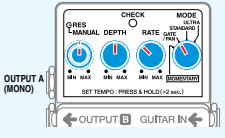
This sound, with maximum MANUAL and DEPTH settings and new ULTRA mode, will give you a deep flange unlike any other pedal.

Rotary Flanger



This setting approximates the sound of a rotating speaker by using the Gate/Pan mode and stereo outputs.

Gate Flanger



By setting the BF-3 in Gate/Pan mode and only connecting one of the stereo outputs, you can get a killer gated flanging sound.

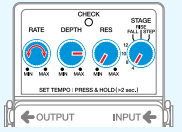
Phase Shifter

PH-3

The PH-3 serves up vintage BOSS phasing effects including 4-, 8-, 10-, and 12-stage phasers, plus new "Rise" and "Fall" effects for unidirectional phasing. In Tap Tempo mode, you simply tap the pedal to sync the PH-3's phasing effects to your music, or you can plug in an optional expression pedal.

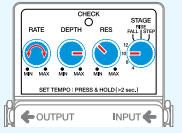
USING THE PH-3

Vintage Phase Shift 1



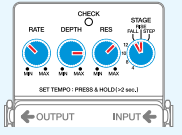
This setting emulates the sound of a vintage phaser pedal, complete with four-stage phasing and moderate DEPTH setting.

Deep Phase Shift



By setting the STAGE control to 10-stage phasing, and bringing the resonance up to about 10 o'clock, you'll get a very deep phasing sound.

Standard FALL/RISE Sound

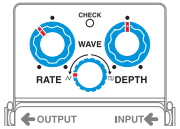


New FALL and RISE modes give you unique phasing sounds never heard before, with DEPTH enough to cut through any mix.

TR-2

The TR-2 gives you vintage tremolo sounds like the classic '60s amps with built-in tremolo. The secret is an LFO waveform with the duty ratio carefully set to an optimal value for guitar. The TR-2 also features a WAVE knob, which lets you alter the LFO waveform from triangle to square, allowing a wider range of tremolo variations.

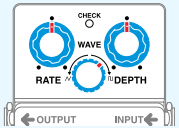
For an electric piano sound



To get the smooth tremolo sound used with electric pianos, set RATE low and WAVE to a triangular wave. The slow RATE is the key to getting a pronounced, hypnotic tremolo effect.

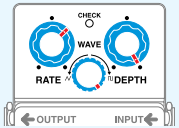
USING THE TR-2

For vintage tremolo



This setting sounds like the built-in tremolo on vintage amps. Use a single-coil pickup in the rear position and add reverb to get a classic surf-rock sound.

For a "stuttered" sound



Turn WAVE all the way to right for a stuttered, staccato tremolo sound.

CHANGE TONALITY OF SOUNDS

Equalizer, Wah & Acoustic Simulator

Use these effects to tonally shape your sound.

- **Equalizer: Lets you boost or cut frequency bands. Two types of equalizers are available—a graphic equalizer that provides easy confirmation of set boost/cut points and a parametric equalizer with continuously variable boost/cut points.**
- **Auto Wah: Automatically creates a foot wah effect depending on your picking dynamics.**
- **Acoustic Simulator: Makes an electric guitar sound like an acoustic.**

Tips **Equalization adds a new dimension to guitar solos**

When you use an equalizer before a distortion unit, connecting another equalizer after the distortion unit lets you add emphasis to certain frequencies to make solos "cut through."

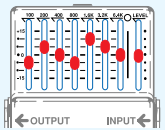
Equalizer

GE-7

The GE-7 has seven bands ranging from 100Hz to 6.4kHz, ideal for guitar sounds, with boost/cut of +/- 15dB per band. This lets you completely control your sound and eliminate unwanted feedback, particularly when connected after a distortion effect.

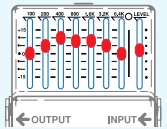
USING THE GE-7

For sharp rhythm sounds



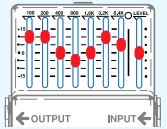
Cut the middle frequency bands around 800Hz and boost at 1.6kHz.

For powerful guitar solos



Boost the middle frequency bands slightly and connect the unit after distortion and overdrive. Set the LEVEL control a bit higher than normal.

For a metal sound



Cut the middle band around 800Hz and boost the lower and higher frequency bands. Place the GE-7 after the distortion or overdrive unit.

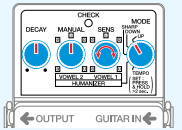
Dynamic Wah

AW-3

The AW-3 is the world's first compact pedal to produce human-voice type wah sounds using a "Humanizer" effect. In addition to a wide range of killer auto wah sounds, there's an EXP Pedal mode for easy foot control, plus a dedicated Bass input for use with a bass guitar.

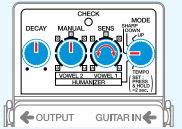
USING THE AW-3

Standard Picking Wah



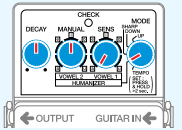
Adjust the SENS knob to match your picking strength, and the AW-3 will produce some very funky dynamic wah sounds.

Synth-like Picking Wah



To get more of a synth-type filter sound, adjust the SENS knob to suit your picking strength, and turn the MODE knob to SHARP.

Human-like Voice



The AW-3 can deliver some head-turning human voice-type wah sounds, with the VOWEL 1 and 2 knobs controlling the type of vowel sounds produced.

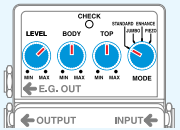
Acoustic Simulator

AC-2

The AC-2 is a revolutionary compact effects pedal that makes your electric guitar sound like an acoustic. You can get a variety of acoustic guitar sounds using the AC-2's four modes: Standard, Jumbo, Enhance and Piezo. Two individual outputs allow switching between an acoustic sound and a direct electric sound with one stomp of the pedal.

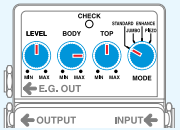
USING THE AC-2

With a neck-position single-coil pickup



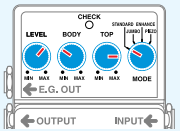
This gives you the unique resonance of an acoustic guitar along with well-balanced dry sounds from the first and second strings. Try finger picking.

With a bridge-position single-coil pickup



Boost the BODY control to get more simulated body resonance. This setting lets you get bright sounds even when playing through an amp with limited high-end response.

With a bridge-position humbucking pickup



Boost the highs with the TOP control, and cut the lows with BODY. Perfect for getting a sound with fat mids and lows.

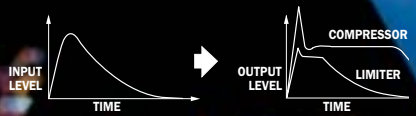
REGULATE GAIN LEVEL

Compressor & Limiter

- **Compressor: Reduces hot signal levels and boosts low input levels for a more consistent, balanced sustain with no distortion.**
- **Limiter: Works to cut only input peaks above a preset threshold, leaving the original sound quality unchanged.**

Tips A compressor vs. a limiter

While a limiter cuts only the peaks, a compressor acts on the entire signal for overall sound control and produces a sustain effect. Compressors are used to create different sounds—a mellow sound, sustained overdrive using an overdrive unit, or synth-like sounds by combining with a chorus effect. A limiter is mainly used for controlling an overall sound, such as balancing a rhythm sound, keeping an amp or VU meter from overloading, or blunting sharp edges of sounds.



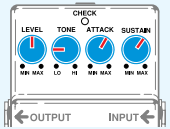
Compression Sustainer

CS-3

The CS-3 compresses high-input signals while boosting low-input signals, giving you smooth sustain without degrading the quality of the original sound. A range of effects from gentle compression to squeezed sounds is at your command. Designed for outstanding low-noise performance, the CS-3 also provides EQ for precise sonic control.

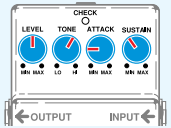
USING THE CS-3

For a mellow sound



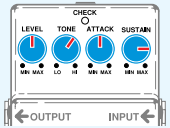
This setting is ideal for solos in ballads or mellow songs. Add a chorus effect for even more depth.

For chord work



This setting balances the volume of each string for smooth chord accompaniment.

For thick, rich sounds



Add Chorus and Delay after the Sustain effect. This setting is good when playing sustaining chords.

CHANGE A SOUND'S PITCH

Octave & Pitch Shifter

These effects change the pitch of the original sound and can simultaneously output it with the dry signal to produce harmonies.

- **Octave Unit: Produces sound that's one and two octaves lower than the original signal. These are heard along with the dry sound for a much bigger sound.**
- **Pitch Shifter: Lets you easily shift pitch at various intervals for different effects.**

Tips Using an octave effect before a distortion unit

An octave effect can be used to create a monster distortion sound when connected before a distortion unit. To maintain accurate pitch, connect the Octave as close as possible to the guitar in the signal chain.

Tips Pitch shifting with attitude

Using an expression pedal, you can obtain convincing tremolo bar effects without a whammy bar. Just step on the pedal to bend notes up or down in real time. The PS-5's Flutter effect can even simulate fast or slow up-and-down tremolo movement with adjustable timing and pitch.

Conventional pitch shifter vs. intelligent pitch shifter

A conventional pitch shifter's effect conforms to the direct sound, always maintaining the pitch interval you've set. But an intelligent pitch shifter automatically detects guitar signal pitch and adds correct harmony to the notes played by altering the pitch shift amount as required for more musical enhancement. You can make your choice depending on your specific application.

Use a conventional pitch shifter for:

- rock riffs with pitch shifted up a fifth and down a fourth
- a synth-like sound by going up a fifth and up one octave
- whammy bar effects in conjunction with an expression pedal

Use an intelligent pitch shifter for:

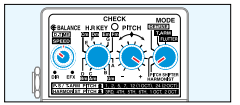
- incredibly beautiful twin-guitar harmonies
- quick single-note passages
- rich guitar orchestration

PS-5

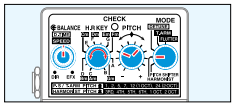
The PS-5 is really two effects in one—an intelligent pitch shifter/harmonist which also gives you wild Tremolo Arm/Flutter effects. Key-specific pitch shifting is possible up to +/-2 octaves. The Tremolo Arm effect bends notes up or down to a pre-selected value, while the Flutter effect simulates a fast or slow slap of a tremolo bar.

USING THE PS-5

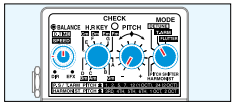
1 For 12-String Guitar Sound
This setting produces a 12-string guitar sound with a brilliant tone—perfect for ballads and clean, acoustic-style strumming.



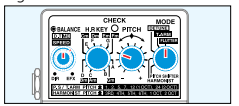
2 For Standard Harmony
Use this setting to produce a super-accurate key-specific harmony on your melodic leads and solos.



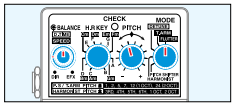
3 For Arm Down
This setting simulates the sound of a "dive bomb" on a tremolo bar, dropping your guitar's tuning down to -2 octaves.



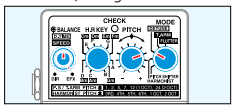
4 For Simulated Cricket
Use this setting to simulate a fast or slow slap or slam of the tremolo bar—without the tuning headaches afterwards!



5 For Hawaiian
Produces a lap steel sound with heavy vibrato characteristic of Hawaiian music.



6 For Detuned Sound
The direct signal is overlapped with a slightly pitch-shifted signal for a thick, rich guitar sound.



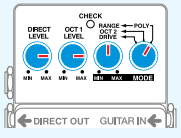
SUPER Octave

OC-3

Transform your tone with the OC-3—the world's first compact pedal with true polyphonic octave functionality. The OC-3 features three expressive and powerful performance modes: Poly mode, Drive mode with distortion, and the original OC-2 mode, capable of producing 1- and 2-octave layers. Poly mode allows you to process chords, and designate a note range.

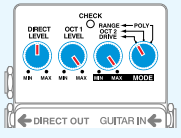
USING THE OC-3

Unison performance with guitar and bass



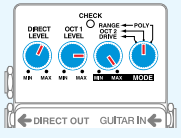
A triple threat—this setting allows unaffected guitar sounds on the first four strings, and unison guitar and bass on the others. You can blend guitar sounds from strings 1–4 and bass sounds from strings 5–6 by setting Range in Poly octave mode.

Simulate a guitar synthesizer



This applies thick distortion to the original sound, and adds a second tone one octave below. You can also pass the original sound through the Direct Out simultaneously.

Heavy-bottom 3-octave unison



Layer a second tone one octave below the original, and a third tone two octaves down. Dial in distortion for an aggressive edge. Bassists will enjoy the extra-heavy bottom this setting provides.

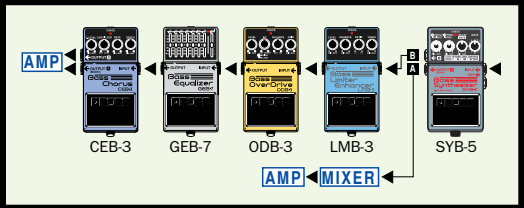
Designed exclusively for bass frequencies

BOSS bass pedals are specially designed for the wide frequency band of the bass guitar, including six-string basses. For example, on a regular graphic EQ, the frequency bands are equally divided. On a bass pedal such as the GEB-7 the frequency bands are divided into optimal ranges for bass guitar. On the CEB-3, a special circuit applies chorus only to the highs of the bass sound. This provides a colorful chorus effect while preserving the powerful low end of the bass sound. All models of the series are exclusively dedicated to bass guitar players.

Tips

When multiple bass effect units are combined, the effect is multiplied as well.

The diagram shows a standard connecting order of five different bass effect units. Connect the CEB-3 Chorus after the ODB-3 Overdrive. To color the overall sound, connect the GEB-7 after the ODB-3. To specifically change distortion characteristics, connect it before the ODB-3. This allows certain frequency ranges to be applied with heavier distortion to give you different types of sounds. Use the SYB-5 in stereo to handle the effected signal and the direct sound separately.



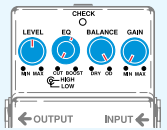
Bass OverDrive

ODB-3

The ODB-3, a standard overdrive unit for bassists, works over the entire bass guitar frequency range including 5-string basses. By mixing the effected sound with the bass signal you always get great sounding distortion while maintaining all the power and presence of the regular expansive bass sound. The ODB-3 also makes a good gain booster.

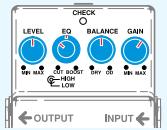
USING THE ODB-3

For natural overdrive



One of the great features of the ODB-3 is an extremely wide GAIN range. For this particular setting, however, set the GAIN at a minimum level to create a natural overdrive. Cut the highs with HIGH EQ. Turn BALANCE to the OD side.

For riffs



Center BALANCE and increase GAIN to achieve harder distortion. This setting is ideal for riffing on a heavy beat.

For a more over-the-top sound

Raise LEVEL and set BALANCE slightly toward OD. Set GAIN to max.

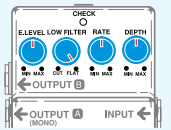
Bass Chorus

CEB-3

The CEB-3 features a low filter, so you can select the frequency band to which the chorus effect is applied. This lets you get all kinds of chorus effects, from a light chorus on harmonics only to a heavy chorus on all frequency bands. The space synthesis effect incorporated on the CEB-3 guarantees a natural and spacious chorus effect.

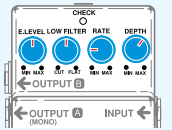
USING THE CEB-3

For a modern chorus sound



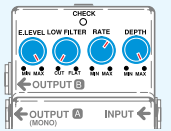
Setting LOW FILTER to FLAT adds full chorus to even the lowest notes. The way you use the low filter is the key to obtaining the chorus effect you want.

For a light chorus sound



With LOW FILTER set to center, increase DEPTH just a bit and set RATE for a slower chorus speed.

For a deeper chorus



Turn up RATE slightly, and set DEPTH and E. LEVEL to max. Then cut the effected sound's lows with LOW FILTER.

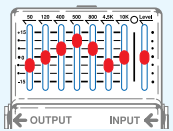
Bass Equalizer

GEB-7

The GEB-7's usable frequency range extends all the way from 50Hz to 10kHz, allowing it to accommodate just about any type of bass guitar, even 5-string basses. Precise tonal adjustment is available through seven frequency bands, providing more control over the all-important midrange which is crucial for achieving a great bass sound. Each band can be boosted or cut over a +/-15dB range for the exact tonal shaping you want.

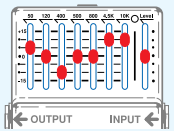
USING THE GEB-7

For standard rock



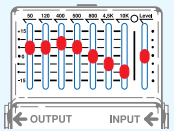
This setting gives you a nice, full sound, with a boost at 500Hz and moderate boosts at 400Hz and 800Hz. Cutting 50Hz and 4.5Hz eliminates muddiness and rounds out the tone.

For slap bass



This setting cuts midrange at 400Hz, while boosting the lows a bit at 50Hz for a bottom-heavy slap. Boosting the highs at 4.5kHz and 10kHz gives you a razor-sharp pop.

To simulate a bass amp



Cutting the high frequency bands gives you a round sound that effectively simulates the sound of a bass amp.

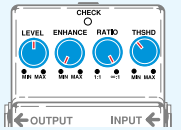
Bass Limiter Enhancer

LMB-3

The LMB-3 eliminates harsh volume peaks and keeps your sound smooth and controlled, even when using dynamic pop and slap techniques. RATIO and THRESHOLD controls give you precise control over limiting parameters.

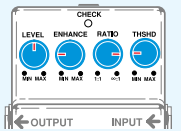
USING THE LMB-3

For use as a limiter



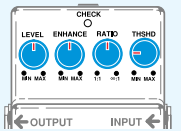
Set ENHANCE to MIN and turn RATIO fully to ∞ : 1 to get a consistent, stable bass sound across its wide dynamic range.

For finger picking



Raise RATIO to change the original bass sound's envelope for natural compression.

For slap bass



Add more ENHANCE for greater clarity and presence to make a much more powerful slap sound.

Bass Synthesizer

SYB-5

Utilizing the latest in DSP technology, the SYB-5 faithfully reproduces the fat and sharp sound characteristic of classic analog synthesizers. The 11 internal synth sounds are based on combinations of three oscillator waves (Saw, Square, Pulse) and filters that fluctuate according to the envelope and LFO changes. The external pedal input means that bassists can put their foot into the performance by connecting an EV-5 Expression Pedal (sold separately) to control the filter and LFO rate.

USING THE SYB-5

On the SYB-5, first select the sound character using the mode switch. Then, use DECAY/RATE and FREQ/RES to tailor the sound to your taste. For Modes 1,2,4,5,7-11, DECAY/RATE controls the time for the frequency of the filter to move. For Modes 3 and 6, DECAY/RATE controls the speed at which the filter fluctuates. FREQ controls the frequency of the filter while RES controls the feedback amount of the filter.

SYB-5 MODES				
1	INTERNAL SOUND Pitch and attack data is detected from the input sound to trigger the internal DSP sound source.	SAW WAVE		A sharp-edged sound
2			(-1OCT):	A sawtooth wave one octave lower than "1"
3			(AUTO):	Automatically shifts the filter frequency for the sound in "1"
4		SQUARE WAVE		A milder sound than that produced with the sawtooth wave
5			(-1OCT):	A mixture between the sound "4" and a square wave one octave below it
6			(AUTO):	Automatically shifts the filter frequency for the sound "4"
7		PULSE WAVE	1:	A sharp-edged sound, but one that differs from that produced with the sawtooth wave
8			2:	A pulse wave using an all-pass filter Creates a sound that has depth and motion
9			(PWM): (Pulse Width Modulation)	A fat, spreading sound by modulating the variations in the width of the pulse wave
10	WAVE SHAPE MODE The input sound is directly processed to create the synthesizer sound.		Up:	The filter's frequency rises when played, then gradually returns to the original frequency
11			Down:	The filter's frequency drops when played, then gradually returns to the original frequency

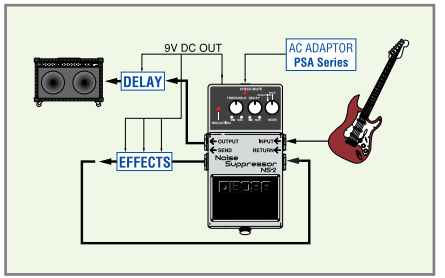
Noise Suppressor

NS-2

The NS-2 effectively eliminates noise and hum of the input signal while preserving the original sound's tonality. The natural attack and envelope are unaffected thanks to BOSS's unique noise detection circuit that precisely separates the guitar sound and the noise components.

USING THE NS-2

An effect unit which is a potential source of noise is connected to the Send/Return jack. Connect a delay after the NS-2, not to the effects loop, in order to preserve its natural quality. When connected to an AC adaptor, the NS-2 supplies power to other effect units.



*Use a Roland PCA-20A (8-PIN parallel) power connection cable.

Line Selector

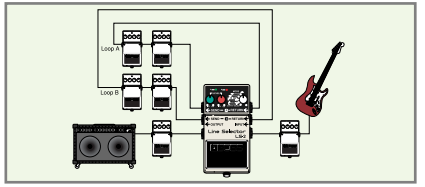
LS-2

The LS-2 makes it easy to switch settings among several effects and to route input and output signals. Two line loops and six looping modes provide a wide variety of applications. Used with an AC adaptor, the LS-2 can also supply 9V DC power to several BOSS compact pedals. This makes it an ideal power supply and master switching unit for multiple effects setups.

USING THE LS-2

1 A ⟷ B mode

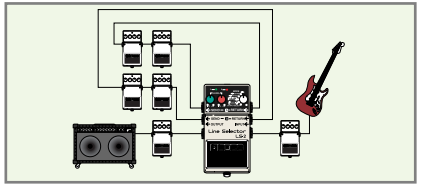
Effects you use for your backing sound are connected to Loop B, while Loop A is used for solos and riffs.



* Use a Roland PCA-20A (8-PIN parallel) power connection cable.

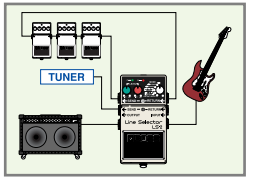
2 A + B MIX / BYPASS mode

This setting lets you mix a solo sound on Loop A and a backing sound on Loop B.



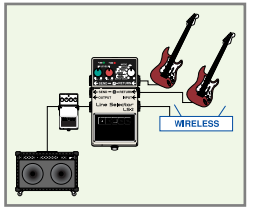
3 A ⟷ B mode

This setup is for switching between an effects loop and tuner. Switch to mode B during live performance for silent tuning.



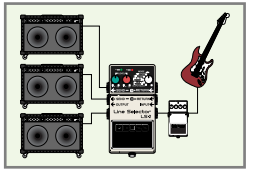
4 A ⟶ B / BYPASS mode

This setup lets you switch between Strat and Les Paul-type guitars or between a guitar and synthesizer.



5 OUTPUT SELECT mode

This setup lets you choose between two or three outputs such as switching from a tube amp to a transistor amp to a monster stack, etc.



AB-2

2-Way Selector

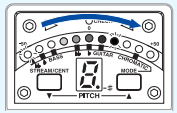
The AB-2 2-Way Selector can be configured as a two-1/4" inputs/one 1/4" output selector or a two-1/4" outputs/one 1/4" input selector—letting you freely switch between two instruments or two amplifiers, for example.

TU-2

The TU-2 Chromatic Tuner features world-renowned BOSS TU-Series tuning technology in a convenient, easy-to-use pedal. As with all BOSS compact pedals, the TU-2 is both sturdy and reliable, and its bright 7-segment LED ensures that you can read note/string information quickly and easily on the darkest of stages.

USING THE TU-2

Tuning with the "Stream" meter



The TU-2's bright 11-point LEDs and a convenient Stream Meter help you stay in tune even in low-light settings or under bright stage lights.

- When the LED movement is fast and toward the right, the note is sharp.
- LED movement gets slower as pitch becomes more accurate.
- When the note's pitch is perfect, the LED movement will stop.

Silent tuning

Connect your amplifier and effects to the TU-2's Output jack. When the tuner is activated (by stomping), its output will be muted, so you can tune the guitar without sending any signal to your amp. If you connect to your amp and effects using the Bypass jack, your guitar signals will be transmitted continuously regardless of the on/off status of the tuner.

Supplying power to the other effects

Use the TU-2 with a PSA-series adaptor and a PCS-20A parallel DC cord to supply power for a maximum of seven* compact pedals.

*The total current draw of the effects connected should be under 200 mA.

NEXT-GENERATION
PEDALS
Power and precision unite in the Next-Generation pedal series. More feature-packed than your standard compact pedal, each Next-Generation-series pedal is built to excel at a specific task, as opposed to handling multi-effect duties. Currently in the lineup:
■ Twin Pedal Series: Double your foot power with these unique 2-pedal effects: the RC-20XL, EQ-20, CE-20, OD-20, and DD-20.
■ V-Wah®: The ultimate funk machine! If you're looking for the new King of Wah, this is your box.
TWIN PEDAL
V-WAH
V-WAH

TWIN PEDAL

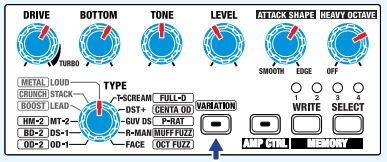
OD-20

COSM

The OD-20 Drive Zone uses advanced COSM® technology to model the sound of classic overdrive/distortion pedals, as well as creating new sound of its own. There are 22 models to choose from, plus new "Attack Shape" and "Heavy Octave" parameters for dialing in subtle nuances or extreme tones. You can even switch amp channels remotely using the OD-20's Amp Control jack.

USING THE OD-20

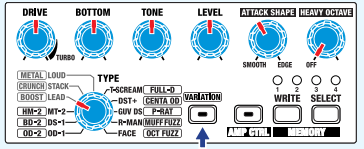
LOUD



Not lit

This original overdrive setting is perfect for a slightly-edgy rock sound with an octave being produced on the low notes.

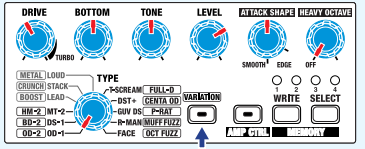
LEAD



Not lit

This is a smooth lead sound with just enough drive and sustain to have you ripping into a tasty solo.

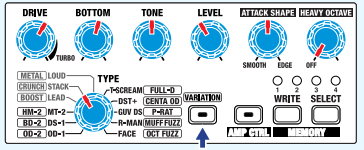
OD-1 modeling sound



Not lit

This setting produces the classic sound of the BOSS OD-1 OverDrive pedal, world renowned for its smooth tone and sustain.

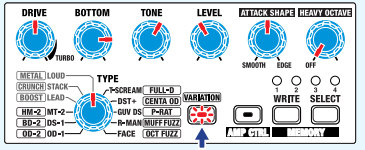
STACK



Not lit

This setting gives you the sound of a stack of tube amps, perfect for all styles of hard rock with just enough gain and dynamics.

Fairly bright metal sound



Lit

This custom sound has lots of bottom and enough top-end and gain to shred through everything from new-school metal to punk.

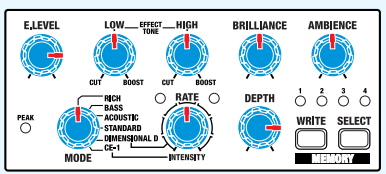
TWIN PEDAL

CE-20

From vintage chorus effects to totally modern sounds, the CE-20 is the ultimate programmable stereo chorus pedal. Start with six distinct chorus modes—from acoustic guitar and bass—optimized sounds to classic "Dimensional D" and "CE-1" effects—then tweak your sounds and save them into memory for instant recall.

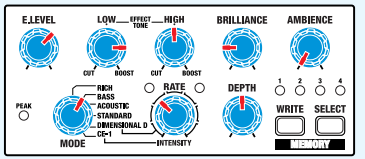
USING THE CE-20

SUPER RICH



This full, rich chorus sound is about as lush as it gets, yet remains musical enough for a variety of playing.

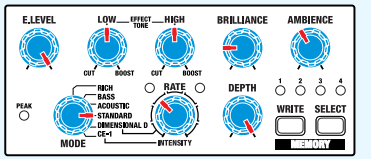
CHORUS FOR HEAVY RIFFS



(CE-20 ← Overdrive ← Electric Guitar)

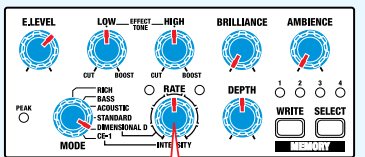
This chorus sound is perfect for heavy riffing, complete with boosted LOW and a slower RATE.

DEEP CHORUS



This setting produces maximum chorus depth and a hint of AMBIENCE for rounding out the overall sound.

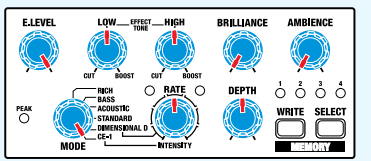
DIMENSIONAL D modeling sound



When "DIMENSIONAL D" is selected as the MODE, the RATE knob provides for selection among the SDD-320's 1, 2, 3, 4, 1+4, 2+4, and 3+4 settings.

In DIMENSIONAL D mode, the CE-20 yields the classic sound of the Roland SDD-320, with the RATE knob selecting between the various settings.

CE-1 modeling sound



This mode produces the vintage CE-1 chorus sound, complete with INTENSITY control.

TWIN PEDAL

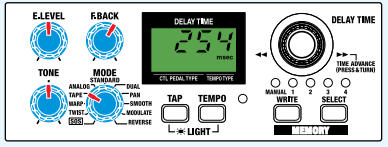
GIGA DELAY

DD-20

Strap on a seatbelt for BOSS' most powerful delay pedal. The DD-20 offers up to 23 (!) seconds of true stereo delay, 11 delay modes (including modeled analog and tape delay, and sound-on-sound recording), Smooth and Twist modes for subtle-to-radical delay effects, a memory function for changing delay modes seamlessly, and a new push-button knob for setting delay time in fine or coarse increments.

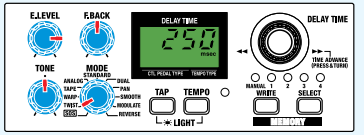
USING THE DD-20

Tape echo sound



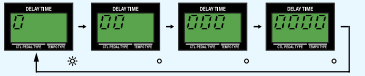
A beloved blast from the past—this patch emulates Roland's renowned Space Echo RE-201. It's a classic dual tape-head effect.

Amazing twist sound



Using the Twist mode, you can modulate the delayed sound in wildly expressive ways. Here's a colorful cyclic effect that accelerates steadily as you stomp the pedal.

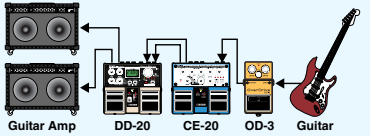
Sound-on-sound recording



Sounds are overdubbed during loop playback only while the pedal is held down. Continue to hold the pedal down as you play the phrase you want to record.

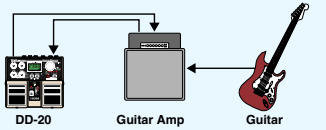
In this mode, you can record up to 23 seconds of performance material and overdub as many new layers as you like!

Stereo setup



The DD-20 offers stereo input and output paths. By combining stereo chorus effects from pedals such as the CE-20, you can create incredibly rich, immersive textures and ambiences.

Loop setup



The DD-20's input and output levels can be switched from –20 or +4dB, making it compatible with virtually any guitar or bass amp's Send/Return path.

ADVANCED EQ

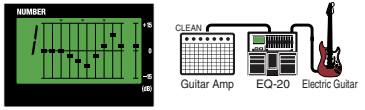
TWIN PEDAL

EQ-20

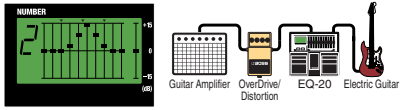
This innovative pedal gives guitarists, bassists and other live performers 10 bands of programmable EQ with stellar sound quality. Physical sliders make instant EQ tweaks easy, and a straightforward Write function permits instant storage of EQ settings into the nine memory locations.

USING THE EQ-20

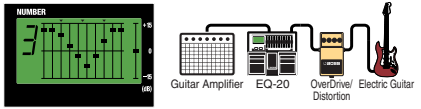
Guitar Clean Cutting



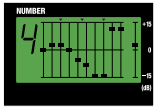
Mid Boost for the Lead



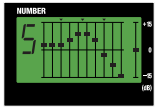
Thrash/Metal



Acoustic



Jazz Guitar



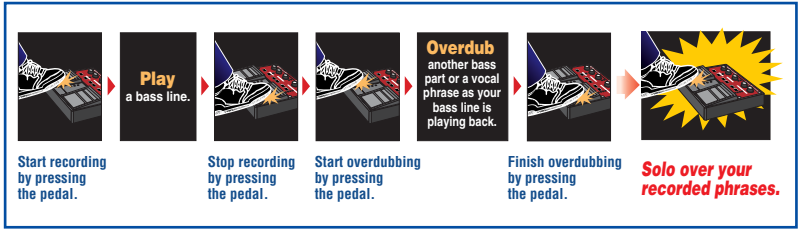
LOOP STATION™

TWIN PEDAL

RC-20XL

Explore the expressive options of sound-on-sound performance with the best-selling RC-20XL. Layer phrase upon phrase until you fill up the 16 minutes of ample recording space. Create a massive "one-person band" experience, build the ultimate solo, change tempo without changing pitch, undo mistakes, and do it all live in real time.

USING THE RC-20XL "Sound on Sound"


Play
a bass line.
Overdub
another bass part or a vocal phrase as your bass line is playing back.
Start recording by pressing the pedal.
Stop recording by pressing the pedal.
Start overdubbing by pressing the pedal.
Finish overdubbing by pressing the pedal.
Solo over your recorded phrases.

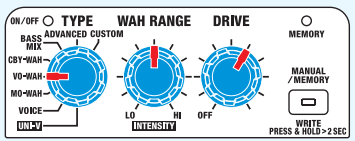
PW-10

COSM

The PW-10 V-Wah is the world's first programmable modeling wah pedal, giving you instant access to six classic and modern wah pedal sounds, as well as all-new "Double Resonance," "Uni-V" and "Voice" modes! It also features overdrive/booster effects, three digital memories for storing sounds, noise-free infrared operation and more.

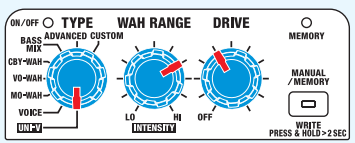
USING THE PW-10

Combination of wah and distortion



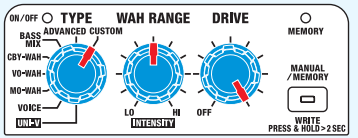
Combining the VO-WAH mode with a moderate DRIVE setting can give you some classic wah sounds from the '60s.

Combination of UNI-V and distortion



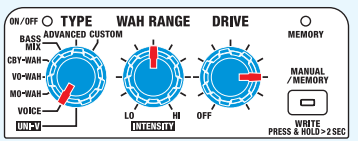
The UNI-V mode is great for achieving that classic swirling effect, complete with a moderate WAH RANGE and a touch of DRIVE.

Analog synth-like sound



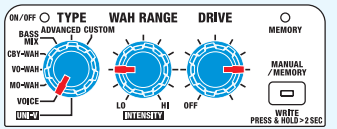
To get a cool analog synth-type sound, set the TYPE to CUSTOM, give it a medium WAH RANGE, and add a ton of DRIVE.

Oh Yeah!



In VOICE mode, you can up the WAH RANGE and DRIVE controls to go from a "talking" wah to all-out "yelling!"

"Talking" modulation sound



To make your wah pedal talk, set it to VOICE mode with a low WAH RANGE and a healthy dose of DRIVE.

ACOUSTIC PROCESSORS

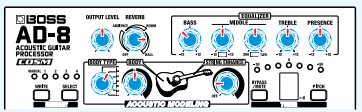
Enhance the clarity, warmth, and richness of your acoustic instruments with these powerful processors.

AD-8
Acoustic Guitar Processor

A dream machine for acoustic guitarists who want to improve their sound, the AD-8 can enhance any piezo-equipped steel-string with the warmth and tonality of the world's finest acoustic guitars via COSM modeling. Six guitar models are provided. The AD-8 also lets you control body resonance and overtone with the Body and String Enhance knobs, and offers automatic feedback elimination, high-quality reverb, 4-band active EQ, an onboard chromatic tuner with Mute, four preset memory locations for switching sounds instantly, and balanced XLR outputs.

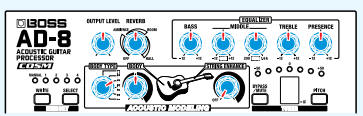
USING THE AD-8

Finger-picking style



This setup employs Body Type 2, and provides solid lows and a clear, distinct overall sound with reverb. The String Enhance function can be used to sculpt the tonal characteristics.

Strum-picking style



Using Body Type 3, this responsive patch imparts a unique seasoned tone, with rich lows and bright, clear highs.

AD-5
Acoustic Instrument Processor

The legendary AD-5 is your ticket to lush, rich acoustic sounds. It offers a specially voiced preamp, 4-band EQ, reverb, multi-band chorus, anti-feedback, and the innovative Acoustic effect, which can turn the sterile sound of a piezo pickup into the rich, "airy" sound of a mic'd acoustic. Also included: separate piezo and magnetic pickup inputs, 1/4" effects insert jack, and stereo 1/4" unbalanced and balanced XLR outs.

AD-3
Acoustic Instrument Processor

The BOSS AD-5 raised the bar in studio-quality acoustic instrument processing. Now, with the AD-3, you get a floor-mount, performance-friendly version of the AD-5. Quite simply, this floor-based unit is the gigging guitarist's best friend. The foot-switchable bi-stereo chorus offers split-frequency processing (Low and High), the studio-quality reverb provides clear, deep reverberation, and the dual Anti Feedback function ensures a squeal-free performance. Connect directly to a guitar amp, as well as to a PA via stereo out.

CHALLENGE YOURSELF

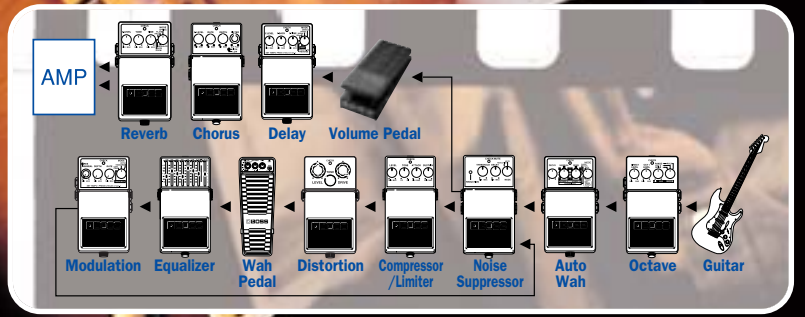
CREATING NEW SOUNDS

There's nothing more satisfying for a guitarist than creating your own original sounds using a combination of effect units. Here are some samples of different effects settings, from classic rock sounds to special effects. Use these as a reference and a motivation for creating your own cool sounds.

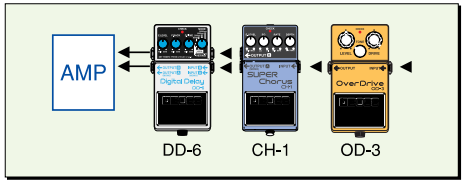
Some basics for making the most of effect units

Use these guidelines when connecting effects pedals.

- Effect units that detect an envelope, such as auto wah and octave, should be connected close to the guitar. The wah pedal is generally connected before the distortion pedal so it can regulate the distortion, though hooking it up after the distortion still sounds good. The wah effect varies depending on whether it's before or after the distortion in the signal chain. Try it both ways to see the difference.
- Connect EQ after your distortion so you can totally shape your sound.
- Connect reverb units toward the end of the chain for maximum effect.
- Decide where to connect chorus/delay/reverb by careful monitoring of the resulting sound.
- Connect a volume pedal before delay effects so that the volume can be lowered without cutting off the reverberation. If connected before the distortion pedal, the volume pedal controls the distortion intensity.
- Connect a noise suppressor to remove distortion and modulation noise.

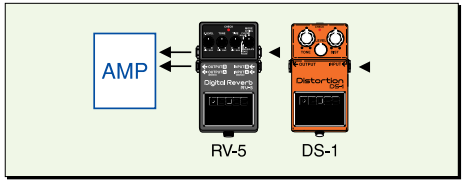


Classic Overdrive Sound



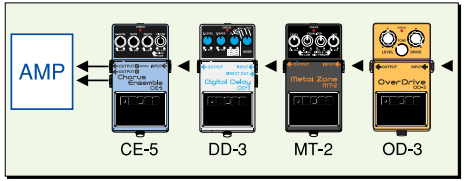
This setup gives you just enough bite to make your chords and riffs cut through, live or in studio. Add in just a touch of color with the CH-1 Super Chorus and some depth with the DD-6 Digital Delay, and you're all set to rock.

Straight-Up Distortion



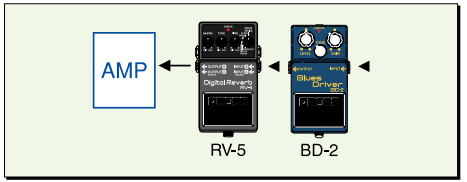
This setup is as basic as it gets, providing just the right amount of crunch and depth (courtesy of the RV-5) for serious riffing and power chords.

Versatile Setup



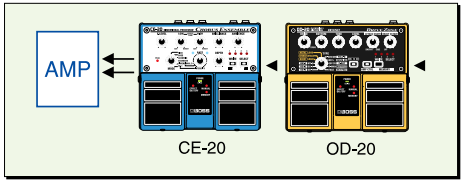
This setup provides a very versatile guitar sound. The OD-3 is used when you need a natural overdrive tone. The MT-2 is used when you need full-out thrash metal. Use the DD-3 as a doubler set at about 20ms. For chorusing add the versatile CE-5. Its filtering gives you a classic CE-2 warm chorus or a more contemporary sound depending on the settings.

Classic Surf Sound



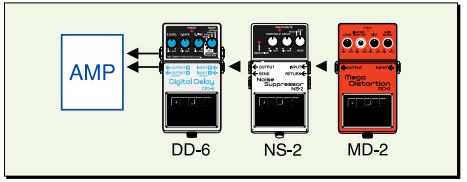
To really ride the wild surf, there's no easier way than this tight setup. The BD-2 produces the tube-driven tone, while the RV-5's Spring mode makes things shimmer.

Big Ballad Tone



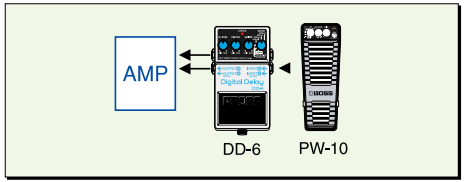
By combining the OD-20 Drive Zone in classic "OD-1" modeling mode, then connecting a CE-20 Chorus Ensemble, you've got that classic overdriven-chorus sound that launched a thousand ballads.

As Fat as It Gets



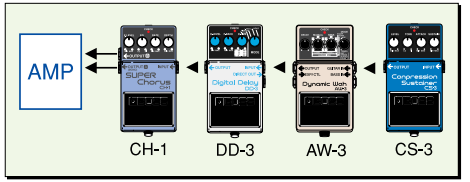
When nothing but the fattest, meanest distortion tones will do, this setup is what you want. Start with the insanely huge MD-2 Mega Distorion, throw in a NS-2 Noise Suppressor to clean things up, then add a "doubling" effect with the DD-6.

Funk Time



This tight little setup will have your crowd movin' and groovin'. It starts with the popular PW-10 V-Wah™ and then adds a touch of rhythmic delay courtesy of the DD-6.

Rippin' Reggae Tones

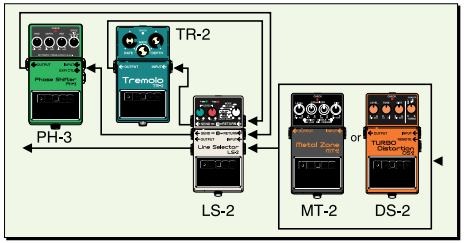


This combo will give you some very skankin' tones for reggae and ska. Plug into the CS-3 Compression Sustainer first, then patch into the AW-3 Auto Wah. Set the DD-3 Digital Delay with a very short delay time, and add the CH-1 Stereo Super Chorus for some sparkle.

Techno Synth Sounds for Guitar

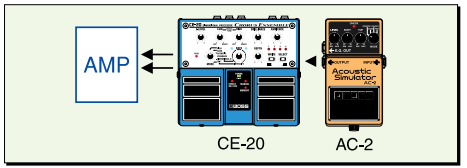
This unusual pedal setup simulates a keyboard's signal path, with the sound being generated by the PS-5 Super Shifter and going through the PH-3 Phase Shifter and DS-2 Turbo Distortion for a very futuristic and aggressive synth-type sound. Welcome to the future.

Tremolo Sound



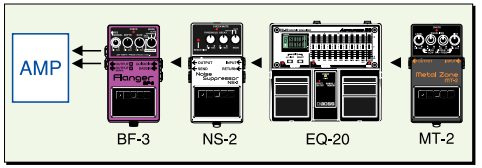
Connect a DS-2 to the input of an LS-2. Set the LS-2 to A + B Mix mode and connect a TR-2 using a short wave to Loop A. Then connect a PH-3 to Loop B for leads. You can now blend your tremolo sound with your lead sound as desired.

Big, Rich Acoustic Tone



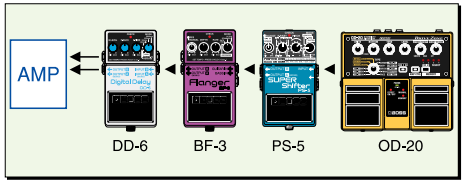
With this setup, you can get your standard electric guitar to sound like a lush acoustic-electric. Just plug into the AC-2 Acoustic Simulator and then add a hint of chorus with the flagship CE-20 Chorus Ensemble. You won't believe your ears!

Seven-String Metallicious



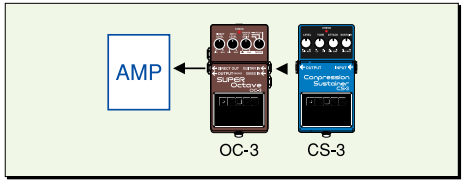
To get a monstrous seven-string metal sound, start with the MT-2 Metal Zone® and add the EQ-20 Programmable EQ on preset four to tighten up the low end. Use the NS-2 Noise Suppressor to wipe out any excess noise, and finish off with the BF-3 Flanger for some metallic icing on top.

An In-Your-Face Bass Solo Sound



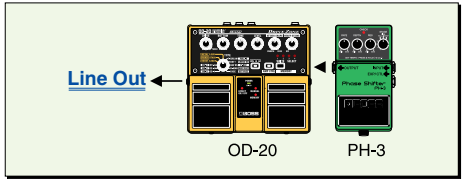
This setting starts with a healthy amount of DS-1-type distortion and adds an octave above the original sound courtesy of the PS-5, making it great for in-your-face bass solos. Toward the end of the music example, the BF-3 Flanger is added (in "Ultra" mode) for an effect that will cut through any mix.

A Deep, Groovin' Bass Tone



This setting employs an OC-3 Octave pedal with a CS-3 Compression Sustainer. The result is a deep, rich bass sound in the vein of the classic analog synths of the '70s. Perfect for deep, funky, nasty grooves.

Killer Jet Phasing Sounds



By combining the popular "Heavy Octave" sound from the OD-20 and some rich, sweeping phaser tones from the PH-3, this pedal combination serves up some killer jet phasing sounds. It's perfect for everything from retro rock to techno.

GT-8
Guitar Effects Processor

COSM

Double your power with BOSS's new GT-8 floor-based mega processor. Loaded with twin COSM® modeling engines and powerful multi-effects, it brings unprecedented performance and tonal control to the stage and studio. The Dual COSM amp section provides two discrete amp channels; layer and manipulate each engine independently to create unique and expressive sounds. If you want the most powerful, professional processor for the floor, this is the one.

GT-6B
Bass Effects Processor

COSM

The GT-6B is BOSS's newest bass multi-effects processor. This professional floor-based unit offers COSM Bass Amp Modeling with modeled compression, plus other "must have" effects, such as COSM overdrive/distortion, COSM wah, and reverb/delay. There's also a true analog bypass, plus XLR and digital outputs for recording applications—making the GT-6B the leader in high-quality multi-effects for bass.

ME-50
Guitar Multiple Effects

COSM

What you see is what you get on the ME-50. This super-friendly multi-effects processor for guitar is built tank tough, and packed with features. In addition to real-time programmability, dozens of pro-quality presets are built in, including delay, reverb, compressor, COSM overdrive/distortion, modulation, and more. Dedicated knobs are provided for each effect section. There's also a built-in expression pedal, and inputs for two footswitches. If you want great-sounding effects without programming hassles, the ME-50 can't be beat.

ME-50B
Bass Multiple Effects

COSM

Bass players, this one's for you. The ME-50B takes the best of the ME-50 and caters it for the bottom end. In addition to COSM compressor/limiter and drive effects, the ME-50B offers T-Wah, Slow Gear, Defretter effects, and more. The innovative Sound Hold function sustains a low note while you jam over it, and the sound-on-sound recording feature, complete with Kick Drum effect, makes keeping time a breeze.

PEDAL BOARD

BCB-60
Pedal Board

The BOSS BCB-60 Pedal Board is a convenient way to set up and transport all your compact pedals. The unique padded interior can be customized to fit a wide range of gear—from BOSS compact and Twin Pedals to effects from other manufacturers. A convenient AC adaptor supplies power for up to seven devices.

FOOT CONTROLLERS

FS-6
Dual Footswitch

Two switches in one, the FS-6 combines the FS-5L (latch-type) and FS-5U (momentary-type) technology into one unit. Choose the configuration that best suits your playing style and setup.

FS-5U
Foot Switch

FS-5L
Foot Switch

There are two types of BOSS Foot Switches to choose from depending on the application. The FS-5U (momentary type) engages a function while you hold down the switch. The FS-5L (latch type) changes the on/off status each time you press the switch.

FV-300L
Foot Volume/Expression

The FV-300L is a sturdy, stage-ready volume pedal with a low-impedance design that's perfect for connecting after effects pedals and for use with keyboards.

FV-50H
Volume Pedal

FV-50L
Volume Pedal

Control anything from effects units to violin volume. The high-impedance FV-50H is designed for connection before guitar effects units, while the low-impedance FV-50L is designed for connection after effects units for use with keyboards.

TUNERS

TU-15
Chromatic Tuner

The TU-15 is BOSS' ultimate tuner, offering renowned needle-point accuracy, a backlit display, flat tuning, and a host of "world's first" features not found in any other tuner. Especially noteworthy is the new "Accu-Pitch" function, which sounds a note when the correct tuning is reached.

TU-12/12H
Chromatic Tuners

TU-12H

TU-12

The worldwide standard used by top musicians everywhere, thanks to their extremely accurate, easy-to-use tuning. The TU-12 offers a tuning range from C1 to B5, while the TU-12H's extended range of C1 to B6 is perfect for the high-range instruments such as flutes.

TU-80
Tuner & Metronome

Lock your tuning and timing down tight with the ultra affordable, portable, and reliable TU-80 LCD tuner/metronome. The TU-80 tunes across an 8-octave range, and can even support 7-string guitars and 6-string basses.

TU-2
Chromatic Tuner

The TU-2 Chromatic Tuner features world-renowned BOSS TU-Series tuner technology in a convenient, easy-to-use compact pedal design. As with all BOSS compact pedals, the TU-2 is both sturdy and reliable, and its bright 7-segment LED ensures that you can read note/string information quickly and easily on the darkest of stages.

ACCESSORIES

METRONOMES

DB-90
Dr.Beat

Practice in style with the flagship of the Dr. Beat Metronome line. The new DB-90 is loaded with quality sounds and drum patterns to make your practice sessions less mundane and more musical. There's a Rhythm Coach function with an onboard microphone, a reference-tone function for tuning, an Instrument input, MIDI input, and a Note Mixing function for instantly customizing the play-along rhythms.

DB-60
Dr.Beat

More than a metronome, the DB-60 lays down the click in style. It can function as a standard timekeeper or it can spice things up with its selection of play-along rhythms, including 8-beat grooves, waltz, bossa nova, and more. There's a Note-Mixing function for quickly creating new rhythms, a Memory function that stores tempos for each song, and a Loop Play mode for arranging patterns in the order of your choice.

DB-30
Dr.Beat

Much more than just a simple timekeeper, this pocket-sized metronome provides a variety of rhythm patterns and time feels. It offers tap tempo, internal reference tones (12 semi-tones), and other timekeeping features to make practicing fun.

AC ADAPTORS

PSA Series | **ACA Series**

All of BOSS' new compact pedals are compatible with the PSA-Series adaptors, but there is a possibility that the following products might require an ACA-Series adaptor: SD-1, BF-2, GE-7, OC-2, DS-1, PH-2, CS-3. This compatibility depends on the production period; pedals manufactured after August 1997 are compatible with the PSA-Series. You can tell the difference from the sticker attached to the pedal and carton box.

Tips Solution for compact pedal power supply problems.

Use BOSS accessories to obtain optimal performance from multiple compact pedals

To power two or more compact pedals

Use the LS-2, NS-2 or TU-2 with PSA-Series adaptor and a parallel DC cord (Roland PCS-20A) to supply power for a maximum of seven compact pedals.

COSM Composite Object Sound Modeling

Once a musical instrument generates sound vibrations, it reaches the human ear through various mediating, objects, each of which significantly affects the sound. The material and configuration of the instrument, the electric/magnetic amplifying system, the air and the reverberation of the room all affect the final sound. Sound modeling, the latest DSP technology, "virtually" reconstructs these objects. Roland's breakthrough Composite Object Sound Modeling (COSM®) uses the advantages of multiple modeling methods and succeeds in accurately emulating existing sounds, as well as producing sounds that have never before been created.

www.bosscorp.co.jp

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